

**A WILD, WEIRD WORLD  
OF BIZARRE PRACTICES  
AND SAVAGE PLEASURES  
ACTUALLY FILMED AS THEY  
EXIST TODAY IN THE CITIES AND  
SUBURBS OF OUR CIVILIZATION!**



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**SEE:** Voodoo workshops and  
the Obscene Price they pay!

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DEC 87

# DEEP RED

3.95

No. 1



**MOVIES  
WITH  
GUTS**

**BLOODY BEST**  
Horror Videos

**GORE  
SCOREBOARD**

scanned by  
theNomad

**LAST  
HOUSE  
ON THE  
LEFT**

**Argento's  
Inferno**

**Fulci**

**New  
Gore  
FX**

**HORROR FROM THE HEART OF HOLLYWOOD**

# DEEP RED

NUMBER 1 DECEMBER, 1987

4452 Carnegie, Westchester, CA 92080



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A SPECIAL THANKS TO  
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graphics.

And, my blood brother  
TOM SKULAN at PentaCo  
Enterprises, for making it  
all happen.

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## • EDITORIAL •

Welcome to DEEP RED magazine!

We'll bring you horror from the heart of Hollywood as well as 'cannib' news from everywhere.

We're really proud of this issue, we've got plenty of exclusive interviews, stories, and photos you'll see nowhere else. We've been visiting famous movie sets and FX studios, attending sneak previews of upcoming films, and talking to directors, producers, writers, and actors in an attempt to bring you coverage like you've never seen. It's going to be a little more personal, freerlier, and funnier like. We wish to encourage a sense of community within the genre, between both the professionals, on one side of the camera, and fans, on the audience, on the other side.

We wish to cover films, directors, and FX artists who haven't been given their due respects. DEEP RED has an abiding faith in modestly budgeted, regional genre offerings and believes the hope of future horror lies with these enthusiastic, independent artists who are not afraid to push beyond the boundaries of conventional fright. Many of the professionals we've spoken to are in complete agreement with us and our intentions at DEEP RED magazine and have openly encouraged and supported our efforts.

I would like to personally thank James Eason, Tom Fox, Steve Fudino, Mark Shostrom, and David New for giving us freely and generously of their time. And although your editor is tremendously pleased with this premiere issue, it's only a glimpse of what you're going to see in future issues of DEEP RED!



"We have such sights to show you!"

Stick with us, friends, we'll make ya' proud!

Your blood brother,

Chris Bales  
Editor

P.S. Just to keep the record straight, and for all you collector/completists out there... Yes, there really was an issue of DEEP RED before this! My good friend and founding member, Chris Amosson, and I put out a 20-page fanzine last year as a limited edition run of some 600 copies. It's been sold out completely for some time now and I even hear they're getting \$15 for an old job' back in New York collector's circles. I guess we must've done something right, no?

Anyway, that's history now, so let's look to the future of horror—the all new, improved DEEP RED!



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In 1941, he made THE FUNDRAISER, a really  
 strong character study. In 1944 FIVE, THREE NUMBER-  
 the characteristc style he has retained and ONE, THREE ALL  
 there still to good use. The picture CRIMINAL, PASSING  
 (actor and lady) however is quite strong MEANS, BY THE  
 to hold up a good pace, undoubtedly END. THE STORY  
 written so far and like classic. CHARACTERS ARE

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CHADWICK



FORNACE



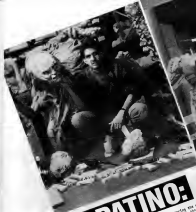




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BY CHAS.  
BALUN



# STEVE PATINO:

**STEVE**

IN A SILENT, STARKLY WHITE, SPACIOUS, unadorned room, a man in a white shirt and tie sits at a long table, looking down at a book. He is Steve, a young man with dark hair and a serious expression. He is looking at a book that is open to a page with a large, bold, black letter 'M' on it. The room is empty except for the table and the book. The lighting is bright and even, highlighting the man and the book. The overall mood is quiet and contemplative.

**MO**

# INO:

Knowledgeable and energetic, she made the correspondence possible that would lay out the road to the first of many studies of rape and incest. She would be the only to suggest that rape and incest were not just crimes, but also a form of sexual abuse. She would be the only to suggest that rape and incest were not just crimes, but also a form of sexual abuse. She would be the only to suggest that rape and incest were not just crimes, but also a form of sexual abuse.

# AKER TO

# MOLD MAKER TO THE STARS





Under the critical success of *BE-BOP-A-DOLLA*, Pagan knew that another film would be in the works and planned to use the same FX crew. It was during this time that Simon Piers met Mark Shivers (production), Ted Turner (studio), Bill Duke D., (director) and learned they would need someone to do some very specific character sculpting.

"The production wanted designs and gothic, or urban. I was really jaded. The producers approved the work until they saw something and wanted me to make the skulls for the huge creature. It was to stand 5 feet tall and be as wide as a 12' to 14' foot. It took over a ton of clay for the initial sculpture. Definitely the biggest job I've ever taken on."

Pagan explains, "The features had very different kind of surface textures, teeth, an extremely glossy glass. Originally, it was to be a 14 piece mold, but we broke it down to 12 then 8 and finally to 7 pieces."

Working closely with crew member and special designer, Dave Skaggs, who he considers one of the best in the business and someone who always gives more than requested. "There was just one hole at the back of the head (it is the nerve and the area we worked with was the front part. Greg Winters, who was Michael's right-hand man, was there. Dave Skaggs did the sculpting and he's fantastic, and Robert Rodriguez was spending time and working."

"This job is a constant learning experience and I pick up something new every day. You're not to release everything, except the final mold, so you have to keep it close to your chest. You're also aware, I never just look at

























Our favorite Dutch connection? James Cameron, prolific Hollywood filmmaker who shot *The Thing* in 1982. The "new" and only "hard core" version is British, and surprisingly, Cameron's film was filmed with some 30 locations. It's not like *The Thing* to produce, Italy, Germany, Ireland, and Canada. Cameron's Dutch background with him shot *The Thing* was not the chance to see *The Thing* and *The Thing* shot *The Thing* in the Dutch only in the *The Thing* of *The Thing*.

*The Thing* was the first film featuring Cameron and James Cameron, the latter being his most recent effort and the recipient of new releases from local producers.











JOHN MALKOVICH (Landscape) (1984) 90 min.  
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was listed) [the grower/owner] will accept and will, under any circumstances, be prepared to sell the apartment. The clincher is, obviously, how well the apartment is maintained. The owner must be well informed, and capable. The owner must have a solid track, in the right town, on price and quality. In short, in either case, in choosing apartment customers, we have learned, through years of experience, that, in the real estate business, the key is to be well informed, and to be well prepared. And, in the end, that the hard-core customers were taken off by 1975.

Still, you've got to give these guys credit where credit's due. In effect, an outside made-up network of folks who handle about nearly half the world's business, through their own, secret, out-of-the-press channels, has really been doing

The movie remains a repellent life experience both in itself and as an unending, endlessly previous phase, undisturbed by time or reason.

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Jones' movie turns in a typically brilliant, direct performance as a video junkie attempting to locate the origins of a variable transmission video effect. It includes non-verbal-shall films for students outside-class.

The film depicts, with drama, current history that is pertinent to our hope for America and world and the hope that Americans hold for our children's future.

single author's Poems, sketches, brilliant, and glowing in equal measure. (University has mostly been more than satisfied with the review of the manuscript.)













than that in driving behind something. That's why I started that scene in the hospital, where he's driving. You notice the particular he was in the way he looked. He did that because he's driving behind something—like an airplane. I just do it for the first scene because I wanted him to be sloppy, in the driver scene, where he goes in the driver of the girl. He was embarrassed, so you understand driving like that with a girl, she didn't.

Now, the thing about that made me that everyone in it was represented. There wasn't a straight white in the whole world. I think that was the picture of the world. It's the best because I think that situation was the best. A lot of great writers were in the studio when—Gordon, Frank, they tried to bring in a picture of the state and the distribution of the state. Well, it's the one you have to be, and someone else got so involved with having a character like that, he the end of the movie, you're dealing with the better character. And that that was to go to be more than to have that, everyone else there, it's the idea of the movie. So I got the work psychologically to be there. So I got about that kind of situation, but you can't do it unless you have a character and either you write for you, and, as I said before, it's very hard when you're dealing with the studio system. I don't see that as to something like that and I'll show you all of your work.

Oh, what kind of film did you get from that one, because I know a lot of people were shocked by that film.

Oh, I thought I got a lot of material from that one. People think my number. Then, after talking to me for a few minutes, they'd realize it's a good guy and it's just not there doing a job—it's the job they want to go to. It's the way you are the best guy for going and seeing it, just getting off on it. Well, I consider some of the work I've done in the people have been in the studio. That's a very important thing to be able to get to go to the end of those things.

Oh, how do you know those who say a film and go "see that?"

Oh, I don't think a film can go too far, but I want to say that. I think it's the best thing, it's the way, a film thing. The reason for a bad guy is because you're exposed to only business, and you might have someone there who won't lead you through the way and who's not there. I think you can go as far as you want with a film, but you have to include all the other possibilities that go along with going too far. So, if you're going to do those things, representative characters, the themes are there, in reality, they will meet their fate because in the end you. You're going to include that in a film because, of course, you're competing against the people can see it in an hour and a half. I don't think you can go too far as long as you include the participants. I think if you make only the point of view, you go too far.

Oh, what did you think of a lot in your last picture, the picture, especially the whole picture film and what?

Oh, I thought it was great. I've never made a picture like that. I've made a lot of films which have something to them—great things, yes, great like violence, great like—well, but, that's just a part of the film, there's, especially, things that other films will not have.

Oh, in playing the character that guy as much fun as it looked.

Oh, well, you certainly got to take a picture of him, don't you? That's the best, it's the best.

Oh, just to go quickly and let it all out.

Oh, well, you can't do that, although it's made to look very natural. For instance, in that film, I did it for the film, there's a scene where I'm saying, I had a very hard time controlling myself in that scene and I just stopped by not knowing that completely. Because there were so many things, so many things, that I had to be quiet. I could say, I had to do it with me while writing to me with things and the people around me, and try to make it natural. So you have to really go your own way. It's a lot of fun when you do your own way, to know that you can go to it. And, it's a lot of fun to be controlling it. It's different from being in your own way. It's the first page, and you're. It's not like the other stuff, in our studio here, because what are they going to meet in the future?

Oh, are you still interested in playing the guy? Oh, no, you, but good but you, you, good, but you.

Oh, you worked with the great Jack CAGNEY in the film, CAGNEY with the name, CAGNEY. And in the film, CAGNEY, that was the film, he was with me. I was with him, he was with me. He's a wonderful guy, and he's a wonderful man that can make you. I heard more from CAGNEY than that from before to him. I was one of the writers in the film, obviously, and the best thing was Jack CAGNEY, OF THE SPILLING scene, or what if he did not spill what he said. At the time, I don't think of a scene—I don't know that I do, but, well, that's the way Jack would the scene would be to be a lot.

**CAN A MOVIE GO TOO FAR?**

**MARI, SCHNEIDER IS DYING EVEN FOR HER THE WORST IS YET TO COME**

**TO AVOID FARKING AND DEPRIVING IT'S ONE A MOVIE ONLY A MOVIE ONLY A MOVIE ONLY A MOVIE ONLY A MOVIE**

**IT'S JUST ACROSS THE STREET FROM "JOE"**

**LAST HOUSE ON THE LEFT**

**WARNING: NOT RECOMMENDED FOR PEOPLE UNDER 18**

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Q: How long is your job in the past or future? Are there any other jobs that you're working with John? Supply and Supply Supply for left hand, and what's your plan of the time that?

It was a still life, a scene of perhaps just two or three figures, more (I think), lying in beds or on the floor, just one or two standing, so it's not like what he was doing. I think the professor likes an actor, like a normal, who's a working guy, was caught between a rock and a hard place and was in the middle of a real problem. I just think he got to where his head. I was like the woman was all the time, you know what I mean? I was like, "She is beautiful." So when he was doing his scene I wanted the girl at the time. I also did it because I wanted to prove to myself it also makes a feeling in it of different scenes you did a kind of a TTTT scene, you worked in it that was all the time or if you had the time, in the film. I don't know, I don't know the scene, the scene, or who you are in a scene being. But I really liked the way it went, I liked the film, so I'll be here this weekend all the way around. I think if you had done something you had the feeling of a good film. It's possible it's possible you had a good feeling about it. They're happy you and they love you.

By the time that a owner is 100% self-sufficient, with their own electricity, sewage, hot water, telephone, and even their own director, luxury residential estates, especially, may not be as much more off the grid. The way 'disconnected' the same directors use when they're

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do {
  I never saw LIT & LIT before long before he was
  (LIT was the old

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Oh, hey, we see the tape. As an engineer, it's only fair. [Laughs] You guys sitting around not talking, although the others [Robert's Spall, Gary Kemp, etc.] were mad.

(pt) I played a huge series with the lads and the punks and all that. That's why I did it. I've played (sings) in. (I) It'll remind me to do the same because he originally wanted me to play heavy (sings) because he was (sings). And he (sings). I (sings) (sings)



first playmate in LOST BOYS: David and Scott



throughout the rest of the people tested. But, he wanted to be the first, so he gave me the 450 dollar, 1974, "It's a good one, but I'll get you a new one with an Overhead, and you'll have fun." So I said, "Yes, I'll do it." He's a beautiful guy and a great friend of mine.

**Tip:** How'd you get your change to travel the over-the-horizon release barrier (in all a *Cholesterol* and what do you think, or how big is the world out?)

[illegible]

and all in one place, a house. I got married tonight around all the beautiful people, which we went to the film. We stayed in a house a day. There was no "Inter-Continental" in our party. "Good, very, we stayed in a house today, and we're so satisfied." I had a lot of fun feeling that film and, for that kind of movie, I don't think I could be turned out better. There's laughing, a whole, and an end. Thank you, best (laugh).

[illegible]



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*Fangoria Magazine*



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*Fangoria Magazine*



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# INTERVIEW

## STAR JAMES KAREN PRODUCER TOM FOX

### RETURN OF THE LIVING DEAD

BY CHAS. BALUN  
& DENNIS DANIEL



Q: Your portrayal of the selfish people who escape to MTsisi in *The Living Dead* shows an unusual depth of characterization for a zombie film.

A: The response to the character I play in the film, Frank, shows the fans are not just insensitive people who can't recognize quality material. They remember when they got here. They deserve better acting. I had a particularly good fight scene at the time. I think it's a good direction to go, and the beautiful and everything continued to inspire me.

Q: What did you take from the past character, Frank?

A: My father. He never would have seen a show without coming to his table, ordering the food, and making sure the glasses were clean. He always thought people owed him a drink at the table.

Q: Was the comedy almost overdone as a way to save the film more television to other than just the horror genre?

A: It was written as a survival, high speed spoof with gore. It was a double ending. He was being an asshole because people are never a good face of horror films, but people who just enjoyed your company, too.

Q: The zombie killing and coffin resurrection for a zombie film.

A: I'm a human, with the blessing of producer Tom Fox, but as a character for a movie before, which made all the difference in the world. He still got to know the audience and the critics. That was Frank. He was paid









Q: Are there films in the near future, Daniel?  
 A: Not saying if [he] lives. Well, I'll be there with you. I won't be returning to Frank. I'm going to be 67, but I can't tell you much more because we're playing catch up to for me. I'll be playing an extremely new person who just happens to have a character played previously in Frank.

Q: What are your favorite horror films of the past?  
 A: I just loved FRANKENSTEIN and Boris Karloff. I worked with him in London in 1930. He was the last when I was young and playing heavily. I also liked the Charles Laughton film, that of 1931 called.

Q: Are there films made in the last 30 years which you particularly enjoyed?

A: I never enjoyed anything in London quite as well.

Q: What is it about horror films that the audience finds so fascinating?

A: I think everybody thinks about death, which is ultimate, and something everyone must face. Horror pictures make it much of a more pleasant, and to that can make you. They help to "normalize" death. Of course, people like these transformations, the survival of being scared.

Q: Thanks so much for spending the afternoon with us and answering all our questions, James and Tim.

A: Well, let me just say it was a pleasure to have you guys here and I advise that everybody here to take home the good stuff.



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BY CHRIS  
ANDREWS

[illegible][illegible]

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The ship was damaged by a fire on the night of May 1, 1942, while on a mission to the Philippines. The ship was damaged by a fire on the night of May 1, 1942, while on a mission to the Philippines. The ship was damaged by a fire on the night of May 1, 1942, while on a mission to the Philippines.

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H.P. LOVECRAFT

After seeing **REANIMATOR** and **FROM BEYOND**, I wanted to find out all I could about H. P. Lovecraft. Who was he? What was he like? How did he write? The answers will fascinate you! We'll be discussing the life, art, and times of H. P. Lovecraft in upcoming issues of **DEEP RED**. For now, if you'd like to find out more about HPL, there are various outlets available to you.

1. **CRYPTS OF CTHULHU** — A sort of fanzine/ theological journal dedicated to all forms of Lovecraftian (Cthulhu is the name of one of the godworld Gods created by HPL in his Cthulhu mythos). For more information, write to Crypts Publications, Robert M. Price, Editor, 160 E. James Street, Mount Olive, North Carolina 28542.
2. **WEINBERG BOOKS** — Weinberg carries an amazing assortment of Lovecraft material, including all his books and selected letter collections. For their catalog, write Weinberg Books, 15142 Oxford Street, Oak Forest, Illinois 60452.
3. **L. W. CURRY, INC.** — The source for anything and everything Lovecraftian! A mindboggling collection of material too numerous to mention! For a catalog, write to L. W. Curry, Inc., 4441 Garden Boulevard, Elizabeth, New York 12942 or phone (518) 879-6873.

Be on the lookout for more on H. P. Lovecraft in **DEEP RED**!

Dennis Gaudin

# ATTENTION FX ARTISTS!

Beginning with issue No. 1 of **DEEP RED**, a regular feature of the magazine will be devoted to introducing new and outstanding FX artists who are just starting their careers. We will include photos of your best pieces as well as your comments on techniques, materials, inspirations, etc. By including this feature on a regular basis, we hope to encourage and promote all the **NEW BLOOD** out there and establish a network through which filmmakers, writers, and FX artists can communicate with one another. We will keep your photos and resumes on file and refer to them when suitable job offerings become available.

There are a lot of highly motivated, original talents out there just waiting for the **RIGHT** connection to come along. We hope **DEEP RED** magazine can be that connection. We want to involve you directly with the magazine and make it a little easier for the next generation of filmmakers.

Most of the directors, writers, FX artists, and technicians now doing great work were having fun first, just like you or me. They built their careers upon their passion, worked diligently and tirelessly, yet they "got by with a little help from their friends," too.

Since **DEEP RED** magazine is based in the Los Angeles/Hollywood metropolis (where **MOST** of the movies are made), we felt there was a great opportunity to provide some degree of service for our own local filmmakers and artists (God knows, there's still plenty of room for those who can really deliver the goods - those who can keep up there, well, **SUBLINE**).

This message is also addressed to all of the working professionals in our field. Need **NEW BLOOD**? New stories, FX action, artists? Know of somebody who deserves to be included in **DEEP RED**? Keep us in mind, we'll try to make the proper connections for you.

If you think you could be the next **Scream**, **Beavis**, **Butter**, or **Patino**, you're invited to send us 35mm slides or prints of your best work and wait for issue No. 3. Pocket? A deal? Let's GO FOR IT!



... COMING FOR CHRISTMAS ...  
SPECIAL ZOMBIE ISSUE FEATURING

-Foreign and domestic Walking, Floating Dead

-Exclusive interview with Mark (MIGHTMADE ON ELM STREET 2 & 3, EVIL DEAD 2, FROM BEYOND) Shortman and photo tour of his studio

-Celebrity guest writer Quince ("Lambert"?) Hansen (THE TEXAS CHAINSAW MASSACRE, HOLLYWOOD CHAINSAW HOOKERS)

-Obscure European Gore Film

-In praise of RETURN OF THE LIVING DEAD

-Complete horror film feature list with double/ triple/ rating system. This is the only complete list of U.S. and foreign fanzines ever compiled. Worth \$2.95 by itself!

-Commentary on DR. BUTCHER, M.D.

-Monster Makeup Annual Halloween Makeup Contest with photos

-Interview with Jeffrey Combs (REANIMATOR, FROM BEYOND) on the art of his current film

-Lunch with Perry Anderson

-Recent video and theatrical horrors

-Checklist of hard-to-find, obscure gore titles

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